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C A M E R A   S C R I P T

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Prod.No: 1926

"CALLAN" (10)

"HEIR APPARENT"

VTR/ABC/7627

by  
HUGH D'ALLENGER

---

DESIGNED BY  
PETER LE PAGE

---

ASSOCIATE PRODUCER  
JOHN KERSHAW

---

PRODUCER  
REGINALD COLLIN

---

DIRECTED BY  
PETER DUGUID

---

CAMERA REHEARSAL: From 10.30 a.m, WEDNESDAY, 22ND MAY 1968. STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 23RD MAY 1968, 17.00-19.00. " " "

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS.

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"CALLAN" (10)

"THEIR APPARENT"

CAST:

Callan ..... EDWARD WOODWARD  
Hunter (Ramsay) ..... DEREK BOND  
Meres ..... ANTHONY VALENTINE  
Sir Michael Harvey ... JOHN WENTWORTH  
Jenkins ..... PETER CELLIER  
Hunter's Secretary ... LISA LANGDON  
Harvey's Secretary ... BARBARA GRIMES  
Italian Guard ..... MARIO ZOPPOLINI

Filming only:

1st Guard ..... MARTIN LYDER  
2nd Guard ..... FRANS VAN NORDE  
3rd Guard ..... FRED CLEMSON  
4th Guard ..... MICHAEL ELY  
Forester ..... PETER LUND

(Cemetery scene yet to be filmed)

+ 6 men, 4 women extras as German cafe customers, waiter, waitress, duplicate legs of 1st & 2nd Guards and Forester.

(Names and agents on separate sheet)

\*\*\*\*\*

Floor Manager ..... DENVER THORNTON  
Stage Manager ..... DAPHNE LUCAS  
P.A. .... PADDY DEWEY  
Call Boy ..... PETER GROOME  
P.A. Timer ..... JACQUELINE DAVIS  
Wardrobe Supervisor .. GILLIAN GRIMES  
Make-Up Supervisor ... CAROLE BRIGHT

Technical Supervisor ... DEL RANDALL  
Lighting Supervisor .... H. RICHARDS  
Senior Cameraman ..... ROY EASTON  
Sound Supervisor ..... MIKE WESTLAKE  
Vision Mixer ..... NIGEL EVANS  
Racks ..... JOHN TURNER  
Grams ..... BOB DAVIS

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SCHEDULE:

WEDNESDAY, 22ND MAY:

Camera rehearsal ..... 10.30-13.00  
LUNCH BREAK ..... 13.00-14.00  
Camera rehearsal ..... 14.00-18.00  
SUPPER BREAK ..... 18.00-19.00  
Camera rehearsal ..... 19.00-21.00

THURSDAY, 23RD MAY:

Camera rehearsal ..... 10.00-12.45  
LUNCH BREAK ..... 12.45-13.45  
Line up and make-up ..... 13.45-14.30  
Dress rehearsal ..... 14.30-16.15  
Tea break and notes ..... 16.15-16.30  
Line up ..... 16.30-17.00  
VTR ..... 17.00-19.00  
Technical clear ..... 19.00-19.15  
SUPPER BREAK ..... 19.15-20.15

(VTR/ABC/7627)

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TECHNICAL REQUIREMENTS:

Cams. 1, 2, 3 & 4: Pedestals on floor. Cam.5: L.A. dolly. Cam.6: Pedestal on rostrum with 10-1 zoom. Normal monitors + bank of 3 in Hunter's Office. Smoke, steam and lighting effect for continental train. 3 booms; fishpole for train, slung mic. for Foreign Office corridor. Grams & tape. Intercom in Harvey's Office, telephone to ring in Hunter's Office. 11 specially shot T/C sequences - 16mm, double headed; caption scanner.

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- b -

"CALLAN" (10)

"HEIR APPARENT"

Prod.No: 1926

VTR/ABC/7627

VTR: THURSDAY, 23RD MAY 1968, TEDDINGTON 1.

SCENE BREAKDOWN

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
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ACT 1

<u>OPENING CREDITS:</u> T/C & CAPTION SCANNER		<u>TO BE RECORDED AT A LATER DATE</u>				1
<u>TELECINE (1):</u> CEMETERY - EXT.	DAY	Callan Meres Liz Harvey Vicar Widow & other mourners Taxi & limousine drivers		SOF		1-2
(YET TO BE FILMED)						

1.	CALLAN'S FLAT, INT.	DAY	Callan Meres Liz	2: A, B. 3: A. 4: A.	A-1	1-13	3-6
<u>TAPE STOP</u>							
2.	HARVEY'S OFFICE, INT.	DAY	Harvey Secretary Callan Meres	1: A. 3: B. 4: B. 5: A.	A-2 B-1 SLUNG MIC	14-56	6-12
3.	HUNTER'S OFFICE, INT.	LATE AFTER- NOON	Liz Jenkins	1: B. 2: C.	C-1	57-61	12-13
4.	HARVEY'S OFFICE, INT.	LATE AFTER- NOON	Harvey Meres Callan	3: C. 4: C.	B-1	62-64	13-14
<u>TAPE STOP</u>							
5.	HUNTER'S OFFICE, INT.	EARLY EVENING	Jenkins Liz Meres Callan	1: B, C. 2: C. 3: D.	B-2 C-4	65-82	14-21

- b -

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
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ACT 2

6.	CONTINENTAL TRAIN COMPARTMENT - INT.	NIGHT	Callan Meres Italian guard	1: D. 2: D.	FISH- POLE	83-90	22-24
7.	HARVEY'S OFFICE, INT.	MORNING	Harvey Secretary	2: E. 3: C. 4: C. 6: A.	A-3	91-96	24-25
<u>STOP TAPE</u>							
8.	GERMAN CAFE/BAR, INT.	NIGHT	Callan Meres Extras	1: E, L. of E. 2: F (90)	C-2	97-100	26-27
	<u>TELECINE (2):</u> MINEFIELD, EXT.	DAWN	Meres Callan 2 Guards	-	SOF	-	27-28
9.	HUNTER'S OFFICE, INT.	MORNING	Liz	5: B.	B-2	101	28-29
	<u>TELECINE (3):</u> MINEFIELD, EXT.	DAY	Callan Meres Hunter 2 Guards Helicopter pilot	-	SOF	-	29-32
10.	HARVEY'S OFFICE, INT.	DAY	Harvey Secretary	3: C. 4: C.	A-3	102-104	32
	<u>TELECINE (4):</u> MINEFIELD, EXT.	DAY	Callan Meres 2 Guards Helicopter pilot Snake	-	SOF	-	32-33
11.	HARVEY'S OFFICE, INT.	DAY	Harvey Secretary	4: B.	A-3	105	33-34

ACT 3

12.	BUNKER - INT.	DAY	Callan Hunter	1: F. 2: G.	C-3	106-118	35-37
	<u>TELECINE (5):</u> MINEFIELD, EXT.	DAY	Meres 2 Guards Forester	-	SOF	-	37-38

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 3 (contd.)</u>						
13. BUNKER - INT.	DAY	Callan Hunter Duplicate 2 guards & forester	1: F.	C-3 TAPE	119	38
<u>TELECINE (6):</u> MINEFIELD, EXT.	DAY	Meres 2 Guards Forester	-	SOF	-	38-39
14. BUNKER - INT. incl.	DAY	Hunter Callan	1: F. 2: G.	C-3	120-121	39-40
<u>TELECINE (7):</u> BUNKER, EXT.	"	Forester	-	(MUTE)		"
<u>TAPE STOP</u>						
<u>TELECINE (8):</u> MINEFIELD, EXT.	DAY	Meres Forester	-	SOF	-	40
15. HARVEY'S OFFICE, INT.	DAY	Harvey Secretary	3: B. 4: B.	A-3	122-123	40
16. HUNTER'S OFFICE, INT.	DAY	Liz	1: B.	B-2	124	40-41
17. BUNKER - INT.	DAY	Callan Hunter	2: G.	C-3	125	41
<u>TELECINE (9):</u> MINEFIELD, EXT.	DAY	Meres 4 Guards	-	SOF	-	41
18. BUNKER - INT.	DAY	Hunter Callan	1: F. 2: G.	C-3	126-127	41-42
<u>TELECINE (10):</u> MINEFIELD, EXT.	DAY	Meres 4 Guards	-	SOF	-	42
19. BUNKER - INT.	DAY	Callan Hunter	2: G. 5: C.	C-3	128-131	42-43
<u>TELECINE (11):</u> MINEFIELD, EXT.	DAY	4 Guards	-	SOF	-	43
20. BUNKER - INT.	DAY	Hunter Callan	1: F. 2: G. 5: C.	C-3	132-137	43-45
21. HARVEY'S OFFICE, INT.	EVENING	Harvey Secretary	3: B. 4: B.	A-2 B-1	138-142	45-46

- e -

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
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ACT 3 (contd. again)

22.	BUNKER - INT.	EVENING	Hunter Callan	2: G. 5: C.	C-3	143-144	46-47
	<u>TELECINE (12):</u> MINEFIELD, EXT.	NIGHT/ DAWN	Meres Callan Hunter 4 Guards	-	SOF	-	47-48
	<u>CLOSING CREDITS:</u> CAPTION SCANNER	-	-		GRAMS 1: Near F.	145	49

- e -

VTR/ABC/7627  
Part 1

ACT 1

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OPENING CREDIT SEQUENCE TO BE RECORDED  
& DUBBED AFTER MAIN VTR:

<u>FADE UP TELECINE</u>	<u>S.O.F.</u>
THAMES TV SYMBOL +	<u>THEME</u>
"CALLAN" OPENING TITLES.	*
<u>SUPER CAPTION SCANNER</u>	
(1) "HEIR APPARENT"	*
(2) by HUGH D'ALLENGER	*
<u>FADE OUT CAPTION SCANNER</u>	*

<u>FADE UP TELECINE</u>	<u>T/C (1)</u>	<u>EXT.</u>	<u>CEMETERY.</u>	<u>DAY.</u>	<u>S.O.F.</u>
<u>SEQUENCE 1 YET TO BE FILMED.</u>					*
C.S. STEEPLE. TILT to MOURNERS at GRAVESIDE, FUNERAL SERVICE in b/g.					*
LIZ arrives in TAXI & goes to speak to WIDOW watched by CALLAN & MERES.					

CALLAN: She looks good, Liz, doesn't  
she?

MERES: Hardly the place, old boy,  
for that kind of remark.

CALLAN: All the same, she does.

LIZ leaves WIDOW and  
approaches CALLAN &  
MERES for 3-S as they  
walk.

LIZ: I'm sorry.

CALLAN: Didn't expect you'd really turn  
up, anyway.

- 2 -

(On T/C)

LIZ: There was a message for you.

CALLAN: Me?

LIZ: Sir Michael Harvey's secretary rang. He wants to see you both at the Foreign Office this afternoon, 4.30.

CALLAN: Harvey?

MERES: Deputy Under Secretary.

CUT TO WIDOW & HARVEY  
shaking hands at GATE.

MERES: (CONTD.) (V/O) That's him -  
in the Homberg.

CALLAN: (V/O) Couldn't he have told us  
himself?

MERES: (V/O) Dear, oh dear! You  
really haven't any sense of what's what,  
have you?

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Preview 4

- 2 -



VTR/ABC/7627  
Part 1A

1. INT. CALLAN'S FLAT. DAY. BOOM A-1

PULL BACK & ADMIT  
MERES L.

CALLAN: If that's what it's all about.

CALLAN: Help yourselves. (MUGS ON TABLE)

LIZ: Thank you.

2. 2 (A)  
C.M.S. CALLAN coming  
L. f/g.

3. 4 (A)  
3-S, CALLAN/LIZ/MERES.

CALLAN: Smart. I bet he had a nice home. See his boy? How old was he? Fifty?

MERES: It's par for the course, old boy.

- 3 -

(On 4, Shot 3)

PAN L. as LIZ comes  
L, LOSE MERES & FINISH  
with 2-S, LIZ + CALLAN  
R.

CALLAN: Par for the course! You  
make me sick with your platitudes.  
Par for the ... It could have been  
either of us, you know that, Toby?  
Either of us. (LIZ PICKS UP TOY  
SOLDIER)/

4. 3 (A)  
M.C.U. MERES.

5. 4 (a/b) MERES: Well, it wasn't, was it?/  
(2-S, Liz/Callan)

CALLAN GOES R.

CALLAN: I never even knew the poor  
bastard's real name until this  
morning./

6. 3 (A)  
CLOSE on TOY SOLDIER.

TILT with LIZ's HAND  
to 3-S, LIZ/CALLAN going  
L/MERES sitting.

LIZ: Isn't it lovely? (PAUSE)  
Where did you get them? They're  
beautiful.

CALLAN: (PAUSE) I make them ...  
well, some of 'em.

MERES: You'd never think he had it  
in him, would you?

CALLAN: Belt up, Toby!

MERES: Sorry, old boy. But I don't  
see any point in getting maudlin./

7. 4 (A)  
M.C.U. CALLAN going  
u/s.

CALLAN: And I don't see any point in  
going on, week after week, year after  
year, living the way we do./

8. 3 (A)  
M.C.U. MERES.

9. 2 (A) PAUSE./  
C.M.S. LIZ.

Preview 3

(On 2, Shot 9)

PAN LIZ to DOOR  
between CALLAN &  
MERES.

LIZ: I'd better go. (PAUSE)  
I said I'd only be an hour. (PAUSE)  
See you later.

CALLAN: Yeah.

SHE GOES.

10. 3 (A) PAUSE.  
C.M.S. MERES.

MERES: You thought he was an idiot  
anyway.

11. 4 (A)  
M.S. CALLAN.

BRING HIM L. f/g for  
2-S.

CALLAN: He was bloody unorthodox,  
yes. That didn't make him an idiot.  
And it didn't give any of us the right  
to make his wife a widow.

(2 TO POS.B, SAME SET)

MERES: Look - Hunter got shot, all  
right? So have a score of others in  
the last year or so. We didn't.  
Right! (PAUSE) That's what it's like.  
You know that. You knew it the first  
time you ever went out on a job.  
You've widowed a few wives yourself since  
then.

PAN CALLAN L. to  
SINK, & LOSE MERES.

CALLAN: Yeah.

12. 3 (A) MERES: Yes. (PAUSE)  
M.S. MERES.

So what's so

(4 TO POS.B, HARVEY'S  
OFFICE - HERE)

special about this lot?

HE RISES.

Coming?

PULL BACK to TAKE HIM  
to DOOR.

CALLAN: Later.

13. 2 (B) MERES: Come on - I'll buy you a drink.  
2-S, CALLAN/MERES.

Tape stop next

(On 2, Shot 13)

CALLAN: I said later. Half-past four,  
wasn't it?

PAN MERES R. to DOOR -

MERES: 4.30. Foreign Office.

- & OUT.

S T O P T A P E (for ELECTRONIC EDIT)

(2 TO POS.C, HUNTER'S  
OFFICE; 3 TO POS.B,  
HARVEY'S OFFICE)

(BOOM A to POS.2, HARVEY'S  
OFFICE)

- |     |   |   |  |   |
|-----|---|---|--|---|
|     |   |   |  | <u>BOOMS</u><br><u>B-1, A-2</u><br><u>&amp; SLUNG M</u>                         |
| 14. | 5 (A) (Creeper)   | 2. INT. HARVEY'S OFFICE. DAY.   |  |   |
|     | WIDE on ROOM, TABLE f/g<br>L, COLUMN at R.                            |   |  | <u>GRAM F/X:</u><br><u>FAINT CLOCK</u><br><u>TICKING</u><br><u>(thru scene)</u> |
|     | SEE HARVEY at DESK C.<br>with SECRETARY entering<br>b/g R.            |   |  |   |
|     |   | <u>SECRETARY</u> : Mr. Callan and Mr. Meres,  |  |   |
| 15. | 3 (B)   | sir./   |  |   |
|     | LOOSE on DESK.  |   |  |   |
|     | BRING HARVEY R. for<br>3-S with CALLAN & MERES.                       |   |  |   |
|     | (1 IN TO POS.A ONLY<br><u>WHEN CAM.5 IS CLEAR</u> )                   | <u>HARVEY</u> : Good afternoon, gentlemen.<br>We haven't met, have we? My name's<br>Harvey. |  |   |
|     | (5 CLEAR BACK OUT OF<br><u>CAM.1's WAY, AFTER</u><br><u>SHOT 14</u> ) | <u>MERES</u> : Good afternoon, sir. Meres.  |  |   |
|     |   | <u>CALLAN</u> : Callan. Good afternoon.   |  |   |
|     |   | <u>HARVEY</u> : Do sit down.  |  |   |
| 16. | 4 (B) (As Harvey returns<br>L.S. HARVEY. /from desk)                  |   |  |   |

(On 4, Shot 16)

BRING HARVEY R. to SIT  
back to cam, CALLAN L,  
MERES R. in 3-S.

- HARVEY: (CONTD.) We've got ourselves  
in a spot of bother over this unfortunate  
business. (PAUSE) He was a good man,  
Hunter.
17. 1 (A) \_\_\_\_\_ I knew him fairly well at  
C.M.S. HARVEY. one time. Quite a good painter, you  
know.
18. 3 (B) \_\_\_\_\_
19. 1 (a/b) \_\_\_\_\_ MERES: No, sir, I didn't.  
(C.M.S. Harvey)
20. 4 (B) \_\_\_\_\_ HARVEY: (PAUSE) Ah!  
C.M.S. CALLAN looking  
R.
21. 1 (a/b) \_\_\_\_\_ PAUSE.  
(C.M.S. Harvey)
22. 3 (B) \_\_\_\_\_ HARVEY: (CONTD.) Did a portrait of  
2-S, CALLAN/MERES. one of my children. Five or six years  
ago. Very good likeness.
23. 1 (a/b) \_\_\_\_\_ PAUSE.  
(C.M.S. Harvey)
24. 4 (B) \_\_\_\_\_ HARVEY: (CONTD.) Pity he had to be  
M.C.U. MERES. left alone, wasn't it?  
PAN L. as he turns to  
CALLAN.
25. 1 (A) \_\_\_\_\_ CALLAN: He wasn't alone, sir.  
M.C.U. HARVEY.
26. 3 (B) (a/b) \_\_\_\_\_ HARVEY: Not strictly, of course.  
(2-S, Callan/Meres) But that other chap, what was his  
name ...?
27. 1 (a/b) \_\_\_\_\_ I believe. (PAUSE)  
(M.C.U. Harvey)
28. 4 (B) \_\_\_\_\_ Don't you  
M.C.U. CALLAN. agree?

Preview 1

(On 4, Shot 28)

29. 1 (a/b) CALLAN: We have had the enquiry,  
(M.C.U. Harvey) sir.

30. 4 (B) HARVEY: Oh yes, yes, of course.  
2-S, CALLAN/HARVEY. Please don't misunderstand me. It's  
simply that, naturally enough, the  
Minister is rather disturbed by the  
whole thing.

31. 1 (a/b) CALLAN: Oh, is he, sir? We quite  
(M.C.U. Harvey - reaction) enjoyed it.

32. 3 (B)  
M.C.U. MERES, reaction.

33. 1 (a/b)  
(M.C.U. Harvey)

34. 3 (B) HARVEY: The Foreign Secretary is  
2-S, MERES/HARVEY. anxious to get you a new Hunter as soon  
as possible, but there's no apparent  
heir.

(1 CLEAR QUICKLY D/S) As you well know, he doesn't  
like being rushed into decisions.

HARVEY RISES.

MERES: Yes, sir, we do know that.

PAN HARVEY L.

HARVEY: I was promised a car allowance  
two years ago, and it still hasn't  
happened.

LET HIM GO & HOLD on  
CALLAN.

CALLAN: Oh bad luck, sir.

35. 1 (A) HARVEY PRESSES INTERCOM KEY.  
M.S. HARVEY leaning L  
to INTERCOM.

HARVEY: Will you bring in the "Hunter,  
J.R." file, please? And the movement  
order. (HE RELEASES KEY)

Preview 4

(CONTD.)

(On 1, Shot 35)

36. 4 (B)  
C.M.S. HARVEY. HARVEY: (CONTD.) What we're doing, gentlemen, is to make a temporary appointment. / It may turn out to be the right choice, in which case, of course, the chap'll stay on. But we'll have to see. Incidentally, Callan / he's a chap I think you probably know.
37. 1 (A)  
3-S, HARVEY/CALLAN/  
MERES. CALLAN: Yes, sir?
38. 3 (B)  
M.C.U. CALLAN looking  
L. HARVEY: I gather you trained together. Ramsay. / CALLAN: John Ramsay, sir?
39. 4 (B)  
M.C.U. HARVEY. HARVEY: That's the man.
40. 1 (a/b)  
(3-S) CALLAN: Isn't he in East Germany? / HARVEY: At the moment, yes. We want the two of you to go over and bring him back. / MERES: Behind the Curtain, sir?
41. 3 (B)  
2-S, CALLAN/MERES both  
RISING & coming L.  
MERES Xs L. of CALLAN. HARVEY: No, no - not quite. Just collect him at the frontier and stay with him. Fairly routine. (HE OPENS MAP) Gentlemen /
42. 4 (B)  
C.M.S. HARVEY. CALLAN: I'm not quite clear, sir. /

Preview 1

(On 4, Shot 42)

HARVEY: Clear?

43. 1 (A)  
C.M.S. CALLAN. CALLAN: Why we need to go across.  
You may not be very familiar, sir,  
with our work, but you must know that  
every move we make is noted. If we  
go into Europe, we're asking for trouble.
44. 4 (B)  
M.C.U. HARVEY. HARVEY: The official view is that  
provided we play this very carefully,  
no one will really know what's going on -  
which is why we want you two particularly  
to carry out the operation.
45. 1 (A)  
2-S, MERES/CALLAN. And  
secondly, Ramsay may need a certain  
amount of protection on the journey -  
and help across the frontier.
46. 4 (a/b)  
(M.C.U. Harvey) CALLAN: Why can't he come out, sir,  
through normal channels?
47. 3 (B)  
M.C.U. CALLAN - reaction. HARVEY: I haven't in fact said he can't,  
Callan.
48. 4 (a/b)  
(M.C.U. Harvey)
49. 3 (B)  
M.C.U. MERES. HARVEY: (CONTD.) But of course  
you're quite right. It isn't possible  
at the moment.
50. 4 (a/b)  
(M.C.U. Harvey) Ramsay's been running  
the East German section from Leipzig  
under cover of a small business. He has  
East German papers only.
51. 1 (A)  
3-S, HARVEY/MERES/CALLAN. We need him  
now. There just isn't time to get exit  
visas and so on to him; and he obviously  
can't make the necessary applications  
himself. (PAUSE)

Preview 4



(On 1, Shot 51)

CALLAN: Why not, sir?

HARVEY: He'd have to have a better reason than a dead grandmother, Callan, if they were going to let him out.

52. 4 (a/b)  
(M.C.U. Harvey)

And I'm

(1 CLEAR BACK FOR CAM.5;  
5 IN TO POS.A, 1 TO  
POS.B, HUNTER'S OFFICE)

afraid we've rather over-played that one. He can only come out illegally.

53. 3 (B)  
2-S, MERES/CALLAN coming forward.

CALLAN: Thank you, sir. That's all I wanted to know.

54. 4 (a/b)  
(M.C.U. Harvey)

HARVEY: (PAUSE) I hope you don't think we'd send you on a mission like this just for the sake of it!

55. 3 (B)  
3-S, HARVEY/MERES/CALLAN.

Now then,

LET HARVEY GO L.

let's look at this.

PAN MERES & CALLAN L.  
to HARVEY.

TIGHTEN over their  
shoulders to SEE MAP.

Ramsay makes regular

(4 TO POS.C, SAME SET)

trips by train from Leipzig to Pilsen. At this point, a few kilometres from Hof, the train runs within half a mile of the frontier, through a pine forest.

56. 5 (A) (Pushing 1's cable)  
M.C.U. HARVEY.

He's

SLOWLY PULL OUT to 2-S  
with MERES.

going to jump it. Apparently, just here, there is a clearing with a track running through it. The only thing between that and freedom is a stretch of scrubland about a hundred yards across.

(3 TO POS.C, SAME SET)

MERES: No wire, sir?

Preview 2

(On 5, Shot 56)

HARVEY: No wire, Meres. (PAUSE)  
Just a minefield.

PAN with MERES' HEAD  
TURN to 2-S with CALLAN.

57. 2 (C) 3. INT. HUNTER'S OFFICE. LATE AFTERNOON.  
PAN LIZ from L. to  
CABINET - GRAM F/X: BOOM C-1  
LIGHT TRAFFIC  
(through scene)

F/X: TELEPHONE RINGING.

- then f/g to TELEPHONE.

(CAM.5 WITHEDRAW)

LIZ: Yes? ... They're not here  
at the moment.

F/X: KNOCK ON DOOR.

SHE TURNS, & JENKINS  
COMES IN b/g for 2-S.

JENKINS ENTERS SLOWLY.

LIZ: (CONTD.) ... At the Foreign Office ...  
Yes ... I've no idea ... yes I will.  
As soon as I see them. (PHONE DOWN)

JENKINS: Miss March? Good afternoon.  
You weren't in your office. I'm looking  
for Meres and Callan.

58. 1 (B) (Cable looped  
C.M.S. LIZ. /round 5A)

LIZ: They're not here, sir. Can I  
help?

59. 2 (C)  
M.S. JENKINS.

JENKINS: Jenkins. War Office. I'm  
here to talk to them about some minefield.

LIZ: Are they expecting you?

60. 1 (B) JENKINS: I should hope so.  
C.M.S. LIZ.

Preview 2

(On 1, Shot 60)

61. 2 (C)  
2-S, LIZ/JENKINS.

LIZ: Well, I don't really expect them back tonight. They're at the Foreign Office.

JENKINS: I'll wait, if you don't mind. They'll be back.

62. 3 (C)  
CLOSE on MAP.

TILT UP to FIND 3-S,  
HARVEY/MERES/CALLAN.

4. INT. HARVEY'S OFFICE. LATE AFTERNOON

GRAM F/X:  
TICKING CLOCK BOOM B-  
(through scene)

HARVEY: There are regular patrols once an hour. But they're obvious and motorised. There shouldn't be any problem. Ramsay will hide out here. It's a disused bunker. There shouldn't be any trouble.

MERES: Unless he blows himself up, sir.

PAN HARVEY R. to DESK,  
LOSING MERES & CALLAN.

HARVEY: Jenkins will explain all that to you. War Office. If you mark the field out properly, he should be all right. I'm sorry if the route sounds complicated, but again, well/...

63. 4 (C)  
2-S, CALLAN/MERES.

CALLAN: You haven't yet told us when, sir.

64. 3 (C)  
M.S. HARVEY.

HARVEY: Ah! There'll be a car collecting you from your office tonight with everything you need. Nine o'clock. Just get all you can out of Jenkins. Good luck, gentlemen.

Tape stop next

(On 3, Shot 64)

PULL BACK as HARVEY  
comes forward, & FIND  
MERES & CALLAN for 3-S.

They shake hands.

SEE CALLAN & MERES go  
u/s R, HOLDING 3-S,  
then PAN HARVEY to  
SINGLE at DESK.

(HARVEY PRESSES INTERCOM)

HARVEY: Anything else today?  
If not, I'm going home.

-----  
S T O P   T A P E    (for ELECTRONIC EDIT)

(3 TO POS.D, HUNTER'S  
OFFICE)

(BOOM B to POS.2, HUNTER'S OFFICE)

65.    2    (C)

5.    INT.    HUNTER'S OFFICE.    EARLY EVENING.

M.S. JENKINS at MAP R.

PAN HIM L. and R. again  
for 3-S with LIZ & MERES.

GRAM F/X:  
LIGHT  
TRAFFIC  
(thru scene)

BOOMS  
C-4, B-

LIZ: This is Captain Jenkins,  
Mr. Meres.

MERES comes forward  
to JENKINS,-

MERES: Jenkins. Good. I'm glad  
you're here.

- then f/g L.

LIZ: And Travel Office want you to  
ring them as soon as you can, sir.  
Please.

HOLD 3-S as MERES  
gives PAPERS to LIZ.

Preview 3

(On 2, Shot 65)

MERES: Get them, will you? It'll simply be about tickets, hotels, things like that. We're going out tonight. If there's nothing elaborate, deal with it, will you? But make sure it's correct. It's all detailed here.

LIZ EXITS.

66. 3 (D)  
M.S. MERES.

---

BRING HIM R. for 2-S  
with JENKINS.

MERES: (CONTD.) Right, now what's all this?

JENKINS: I thought there were two of you.

MERES: Mr. Callan'll be here in a minute. Just popped home to see his poor old mum. She worries when he has to go off suddenly.

JENKINS: Yes, of course. (PAUSE)  
Shall we wait?

MERES: Let's make a start. We can always go over it again.

HOLD 2-S as JENKINS  
Xs u/s R. of MERES.  
(INCLUDE some of MAP)

JENKINS: Well, it's all pretty straight-forward. Conventional mines. Old stuff, mostly. Half of them have probably gone sour by now.

MERES: Sour?

JENKINS: Harmless. It happens, you know, if you don't look after them.

(On 3, Shot 66)

MERES: Does it?

JENKINS: Now this is a fairly accurate chart taken from stolen information.

MERES: Fairly accurate?

JENKINS: There might be a marginal deviation; nothing to worry about. If you work to the landmarks you could work a path across quite safely in, I would say, two hours at the most.

MERES: Callan - Captain Jenkins, our minefield expert.

CALLAN: This it, then?

MERES: Apparently there's nothing to it, old boy. We just stroll across, making allowances here and here for ... "marginal deviations". They're probably all harmless, anyway.

JENKINS: That's not quite what I said.

CALLAN: What about travel?

MERES: It's all arranged, old boy. We'll have a nice cosy ride, with nothing to worry about.

CALLAN: Yeah! Have you got a smaller copy? We can't carry this great thing about.

LET JENKINS GO L.

JENKINS: Yes. Of course.

Preview 1

(On 3, Shot 66)

JENKINS RETURNS C.  
again, (with smaller  
chart).

CALLAN: Right. That's it, then.  
Thanks.

JENKINS: I haven't actually taken you  
through ...

CALLAN: That's all right, mate.  
What are they, acoustic mainly?

JENKINS: Most of them, yes. Russian  
Novo Fours.

CALLAN: Yeah! Well, I know all about  
them, don't I? What about this chart?

JENKINS comes f/g C.

JENKINS: The simplest way across -  
excuse me - is diagonally, from here.  
Take these two trees -

CALLAN: Pencil?

JENKINS: Not the third, the fourth.  
The only real problem is here, where  
you need a ten degree shift to the  
right for five yards. And again here,  
it corrects itself. Otherwise it's all  
pretty straight-forward. If you mark  
your path with the discs we supply,  
you'll find it easier. They're luminous.

67. 1 (B)  
SINGLE MERES.

PULL OUT to 3-S with  
CALLAN & JENKINS.

MERES: Super!

CALLAN: Yes, jolly good. What's wrong  
with the forest? There's a lot of  
cover there.

Preview 2

(On 1, Shot 67)

JENKINS: We don't have it charted.

68. 2 (C) CALLAN: You what?  
C.M.S. JENKINS.

69. 3 (D) JENKINS: There's no map.  
M.C.U. CALLAN - reaction.

70. 2 (a/b)  
(C.M.S. Jenkins)

JENKINS: (CONTD.) There's known to be a bog somewhere in the middle. A hunting look-out - they used to hunt deer.

CALLAN: What's the ground? Even or what?

71. 1 (B) JENKINS: Even, I should think.  
2-S, CALLAN/JENKINS.

CALLAN: Think, mate? Think? I've got to know, remember! I'm supposed to be crossing the bloody thing.

72. 3 (D)  
M.C.U. JENKINS.

PULL OUT to 3-S.

(1 TO POS.C, SAME SET,  
(ANTE-ROOM))

JENKINS: I was going on to say, Mr. Callan, that I don't think you need to worry. It is a totally unmanned stretch of frontier now. Has been for six months. Your only problem, apart from the mines, is the patrol. You've got information on that, I imagine.

MERES: Yes. In the file. Once an hour.

JENKINS: Which is precisely why this stretch was chosen. It really is the safest, easiest area.

Preview 2



(On 3, Shot 72)

CALLAN: And how long to cross?

JENKINS: A couple of hours.

PAN CALLAN to SINGLE  
L.

CALLAN: Ch, that's good, isn't it?  
Great! A patrol once an hour, and  
two hours to cross.

73. 2 (C)  
M.C.U. JENKINS.

JENKINS: There's plenty of cover,  
Mr. Callan. It's scrub-land. Just  
lie low, you'll be fine!

74. 3 (D)  
2-S, CALLAN/MERES.

PULL BACK to 3-S as  
CALLAN gives CASE to  
JENKINS.

CALLAN: Yeah! Well, we'll see about  
that, won't we? Now why don't you just  
leave this with us, and go and have a  
cuppa tea?

LET CALLAN GO R. &  
FOLLOW JENKINS L, to  
PICK UP 3-S with CALLAN  
at DOOR.

JENKINS: If you think this map ...

CALLAN: We can all read maps, mate.  
Goodnight.

JENKINS GOES R.

75. 1 (C) (ANTE-ROOM)  
M.L.S. CALLAN at DOOR.

ADMIT JENKINS.

HE EXITS.

PAN CALLAN L. & BRING  
IN MERES coming f/g  
R. for 2-S.

MERES: Quite the little gentleman,  
aren't we? (PAUSE)

76. 2 (C) (As Callan reaches  
CLOSE on CHAIR /top of desk)  
L. of DESK.

TILT to CALLAN as his  
FEET ENTER FRAME.

CALLAN: Bloody Ramsay!

(1 TO POS.B, SAME SET)

MERES: Hunter, old boy. Hunter from  
now on. Want a drink?

(On 2, Shot 76)

77. 3 (D) (As Meres Xs L) CALLAN: Eh?  
M.S. MERES.

PAN HIM L. to 2-S  
with CALLAN.

MERES: If we're going on our hols,  
we might s well enjoy ourselves.

CALLAN: Yeah, all right. Scotch.

MERES: If this new bloke's anything  
like the last, it's goodbye perks,  
anyway.

78. 2 (C) (As Meres stops CALLAN: He was all right.  
M.C.U. MERES. /pouring)

79. 3 (a/b) Charming!  
(2-S)

MERES sits.

MERES: How well do you know him?

CALLAN: Ramsay?

MERES: Yes.

CALLAN: John-Public-School-Ramsay!  
How well do you think I bloody knew  
h'im? Listen, when Harvey said we  
trained together what he meant was that  
he followed me around for six months to  
give him some experience in the field.  
He didn't really need to, mind you.  
He'd get the plum job anyway. But  
he thought it'd be rather fun.

PULL BACK & BRING  
CALLAN R. of MERES,  
HOLDING MERES as  
CALLAN GOES OUT R.

MERES: Was it?

CALLAN: Oh, belt up!

Preview 2

(On 3, Shot 79)

80. 2 (C) (On Callan's turn) MERES: You're a pain./  
M.C.U. CALLAN.

81. 1 (B) CALLAN: What are you on about?/  
2-S, MERES/CALLAN.

MERES: I'm on about bloody you.

82. 2 (C) CALLAN: Well you know what you can  
do, don't you?/  
2-S, MERES/LIZ as she  
enters.

LIZ: Your car's here.

CALLAN ENTERS R. &  
OUT.

LET MERES GO & PUSH  
IN on LIZ as she goes  
to MAP.

MIX CAPTION SCANNER

"CALLAN" END OF PART ONE  
CAPTION

GRAMS:  
THEME

\*

\*

\*

\*

FADE SOUND & VISION

FIRST COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.D, TRAIN COMPARTMENT.

CAM. 2 - TO POS.D, TRAIN COMPARTMENT.

CAM. 3 - TO POS.C, HARVEY'S OFFICE.

CAM. 4 - STAY AT POS.C, HARVEY'S OFFICE.

CAM. 5 - TO POS.B, HUNTER'S OFFICE.

CAM. 6 - IN TO POS.A, HARVEY'S OFFICE.

BOOM A - TO POS.3, HARVEY'S OFFICE.

BOOM B - STAY AT POS.2, HUNTER'S OFFICE.

BOOM C - TO POS.2, GERMAN CAFE.

VTR/ABC/7627  
Part 2

ACT 2

<u>FADE UP CAPTION SCANNER</u>	<u>GRAMS:</u>
<u>"CALLAN" PART TWO CAPTION.</u>	<u>THEME</u>

\*  
\*  
\*

6. INT. CONTINENTAL TRAIN COMPARTMENT.  
NIGHT.

83. MIX 2 (D)  
2-S, CALLAN/MERES  
asleep.

\*

GRAM F/X:  
CONTINENTAL  
TRAIN. IT  
STOPS AFTER  
5 SECONDS.

FISHPOL:  
(A)

PAN CALLAN R. to  
WINDOW, then L. to  
BRING IN GUARD at  
DOOR.

CRAB R. to contain  
3-S.

GUARD: Passaporto!

MERES: Where are we?

CALLAN: Domodossola.

MERES: Where?

CALLAN: Italian frontier. Grazie.

LET GUARD GO (after  
stamping passports).

EASE as MERES SITS  
C. of BUNK.

MERES: Quite the Grand Tour, isn't it?

Preview 1

(On 2, Shot 83)

84. 1 (D) CALLAN: We'd be stupid to do it  
C.M.S. MERES. any other way, wouldn't we?

PAN HIM R. to WINDOW -

MERES: Ten hours from Paris.  
Another ten to Salzburg. - And that's  
only the start.

- & BACK to SEAT again.

(PAUSE)

GRAM F/X:  
TRAIN  
PULLS OUT,  
& CONTINUES  
ON MOVE  
(to end of  
scene)

85. 2 (D) CALLAN: I bet old Ramsay set this  
M.C.U. CALLAN. whole thing up.  
We used to crawl

(N.B. No Shots 86-88)

about the minefield on the Combat  
Course at Catterick. That and  
shooting. And he didn't need any  
help there. He's a natural.

90. 1 (D)  
2-S, CALLAN/MERES.

MERES: We're all the same in the  
top drawer, old boy. It's the grouse.

LET MERES DROP out  
of frame.

TIGHTEN on CALLAN.

CALLAN: He chose this spot. Thought  
it would be 'fun'. Specially with me  
there, the bastard.

(2 TO POS.E, HARVEY'S  
OFFICE)

MERES: He sounds an absolute hoot.

CALLAN: Oh, he's a hoot. He's a  
hoot, all right.

91. 6 (A)  
2-S, HARVEY going L.  
to WINDOW, SECRETARY  
ENTERING at DOOR R. b/g.

7. INT. HARVEY'S OFFICE. MORNING.

GRAM F/X: BOOM A-3  
TICKING CLOCK  
(thru scene a/b)

92. 3 (C) (As he turns and HARVEY: Yes?  
M.L.S. HARVEY /moves)  
coming d/s L.

Preview 4

(On 3, Shot 92)

ADMIT SECRETARY for  
2-S.

SECRETARY: Hunter's secretary has  
been on the phone, sir. She's had an  
urgent coded message from Munich.

HARVEY: And?

SECRETARY: Apparently Hunter will  
arrive at the frontier point twenty-  
four hours early, sir.

93. 4 (C)  
C.M.S. HARVEY.

HARVEY: What?

SECRETARY: According to the message.

94. 3 (C)  
TIGHT 2-S, HARVEY/  
SECRETARY.

HARVEY: Blast the man!

SECRETARY: Unavoidable, sir.

HARVEY: Yes. I'm sure it was.

HARVEY STEPS FORWARD.

S T O P   T A P E

(for ELECTRONIC EDIT &  
CALLAN/MERES COSTUME CHANGE)

(1 TO POS.E, 2 TO POS.F,  
GERMAN CAFE)

(N.B. No Shots 95 & 96)

Preview 1

(After tape stop):

97. 1 (E) 8. INT. GERMAN CAFE/BAR. NIGHT. BOOM C-2

CLOSE on LARGE GERMAN FRAU.

SHE GOES L. & OUT to REVEAL MERES & CALLAN in PROFILE.

GRAM F/X:  
GERMAN  
CHATTER  
(through scene)

GRAMS:  
MUSIC  
ME.LP022B  
Band 1  
"HUTTON  
POLKA"  
(through scene)

MERES: Don't think much of yours, old son.

CALLAN: I want to go, Toby.

MERES: Now?

CALLAN: Yes.

MERES: It's only twelve kilometres. We could walk there and back a dozen times before he's due. Besides which it's pitch black. We wouldn't see a thing.

CALLAN: All the same, mate, I'd like to get started.

MERES: I thought we might have a night on the town.

CALLAN: Do you ever think about anything else?

MERES: Not often.

98. 2 (F) (9°) CALLAN: Come on./  
C.M.S. MERES.

(1 MOVE FURTHER L)

Preview 1

(On 2, Shot 98)

MERES: Look - it's half-an-hour away.  
Your 'friend' isn't expected till four  
o'clock tomorrow afternoon. What the  
hell are we going to do stuck in a  
German ditch for eighteen hours?/

99. 1 (L. of E)  
2-S, MERES/CALLAN.

CALLAN: What we're going to do is  
get the smell of the place.

MERES: I'd forgotten about your nose.

CALLAN: I want to know every inch of  
ground, every blade of grass, every  
tree. And I want to check that file.  
Everything it says has got to happen;  
every patrol, every cough.

MERES: All right, all right. Just  
one more, eh? Then we'll move./

100. 2 (F)  
M.C.U. MERES.

TELECINE (2) (16mm)

T/C (2) EXT. MINEFIELD. DAWN. S.O.F.

PANNING from CAMOUFLAGED  
VOLKSWAGEN to CALLAN &  
MERES hiding in WOODS.

MERES: Six-thirty.

PAN X MINEFIELD to  
BUNKER.

CALLAN: If the file is right,  
there should be a patrol in two  
minutes.

MERES: It's been right all night.

CALLAN: As far as we know.

MERES: What's that?



(On Telecine 2)

2-S, CALLAN lifts  
BINOCULARS.

CALLAN: What?

MERES: Over there. Low, square-looking.

CALLAN: Bunker.

MERES: And here they come!

PATROL JEEP Xs R.  
to L.

CALLAN: Dead on time.

JEEP goes up HILL  
b/g L.

CUT BACK to 2-S.

We'll wait  
for one more, then I'll go.

MERES: I still don't get the hurry.  
He's not due till four this afternoon.

CALLAN: That's right.

MERES: So?

CALLAN: Listen, mate, if you want to  
go across that bloody minefield, right.  
I'm not particular. If I can get  
across the minefield - if the chart's  
accurate - I can get across the minefield  
by mid-day. Then I'll hang around and  
wait for Hunter.

MERES: Right. Well, I'll get on with  
the knitting.

CALLAN: Yeah, that's right.

CALLAN starts putting  
MARKERS in his POCKET.

101. 5 (B) (Creeper)  
LOOSE on DESK.

9. INT. HUNTER'S OFFICE. MORNING.

Preview T/C

GRAM F/X: BOOM B-2  
DISTANT  
TRAFFIC  
(thru scene 2/b)

(On 5, Shot 101)

F/X: TELEPHONE RINGING.

LIZ ENTERS L. to  
answer TELEPHONE.

LIZ: Yes? ... No, sir. Nothing.  
We couldn't reach them ... I will,  
sir. The moment I hear. (PHONE DOWN)

SHE GOES u/s to SIT,  
with DESK L. f/g.

TELECINE (3) (16mm)      T/C (3)    EXT.    MINEFIELD.    DAY.    S.O.F.

---

JEEP Xs SHOT L. to R,  
CALLAN following its  
progress through GLASSES.

CUT to 2-S, MERES/CALLAN.

CALLAN: Right, I'll be off.

MERES: Got enough markers?

CALLAN: Yeah, in my pocket ... Oh,  
very drole! You hear anything, you  
whistle.

MERES: Right. Oh, by the way ..

CALLAN turns.

Good luck.

CALLAN: Yeah ...

CALLAN EXITS twds  
WIRE FENCE, CUTS IT  
& GOES THROUGH, while  
MERES settles down to  
wait.

CALLAN encounters  
OBSTACLE which turns  
out to be a STONE.  
He throws it away.

F/X: MINE EXPLOSION

MERES runs to WIRE  
FENCE looking for  
CALLAN, who appears in  
FIELD, giving thumbs up.

(On Telecine 3)

MERES goes back into  
WOODS & looks through  
BINOCULARS.

He thinks he sees  
BUNKER DOOR opening  
and closing.

After a pause, he lowers  
BINOCULARS, hears  
HELICOPTER & whistles  
to CALLAN.

MERES: (WHISTLES)

CALLAN hides from  
HELICOPTER, & then  
makes his way back  
to MERES.

CALLAN: That wasn't in the file, was  
it?

MERES: Nice little surprise for us.

CALLAN: Yeah, well I hope we don't  
get any more. (PAUSE) I could do  
with a fag!

MERES: I thought you didn't.

CALLAN: Funny, I don't.

MERES: I thought I saw something just  
now.

CALLAN: Where?

MERES: The bunker. (GIVES BINOCULARS  
TO CALLAN) It's probably just a  
shadow.

CALLAN looks through  
BINOCULARS.

CALLAN: Nothing.

(On Telecine 3)

MERES: Sorry, old boy - must be getting jumpy.

CALLAN: Just you stay jumpy, will you, mate? It's safer.

CALLAN begins to move back to the MINEFIELD.

MERES: Are you all right?

CALLAN: Yeah, so's the chart.

MERES: Didn't think it was just now.

CALLAN: So I just wanted to make sure you were awake. All right?

CALLAN goes back to MINEFIELD. MERES settles back with TIMETABLE.

He rises as PATROL JEEP comes R. to L.

CALLAN cannot be seen.

JEEP STEPS & GUARD goes to CLUMP OF TREES reading MAP.

MERES whistles to CALLAN who doubles back to him again.

MERES: (WHISTLES)

CALLAN: Something smells, mate.

MERES: It's on the list.

CALLAN: I know - but it doesn't say this happens.

MERES: Look - quick! (HANDS OVER BINOCULARS) The bunker!

HUNTER comes out of BUNKER & DISAPPEARS into SCRUBLAND.

CALLAN: That's bloody Ramsay!

(On Telecine 3)

CALLAN & MERES exchange  
glances & LOOK past cam.  
R. (MERES/CALLAN)

102. 3 (C) 10. INT. HARVEY'S OFFICE. DAY.  
2-S, HARVEY + SECRETARY  
approaching. GRAM F/X: BOCM A-7  
CLOCK TICKING  
(thru scene)

HARVEY: Look, I want you to get on  
to Munich clearance. See what you  
can find out about this Hunter business.

103. 4 (C)  
L.A. 2-S, HUNTER &  
LOWER HALF of SECRETARY. I can't see for the life of me why he  
had to leave early, unless they were on  
to him. And that's unlikely.

SECRETARY: Yes, sir.

HARVEY: I don't suppose they'll know  
anything. Even if they do, they  
won't want to tell. They love mystery.  
But do your best.

104. 3 (C)  
2-S, HARVEY + SECRETARY  
GOING u/s a PACE. SECRETARY: Yes, sir, I will.

HARVEY: Nothing more from his girl  
today, I suppose?

(4 TO POS.B, SAME SET)

SECRETARY: No, sir. Nothing.

TELECINE (4) (16mm) T/C (4) EXT. MINEFIELD. DAY. S.O.F.  
WIDE on MINEFIELD.

2ND GUARD gets back into  
JEEP & they drive off L,  
stopping at BUNKER which  
is searched.

(On Telecine 4)

CALLAN & MERES watch  
as GUARD returns from  
BUNKER & PATROL JEEP  
drives away up HILL  
b/g L.

F/X: BUNKER DOOR CLANGS TO IN  
DISTANCE.

CALLAN: We're in trouble, mate.

MERES: Either he's come out early,  
or we've got the wrong information.

CALLAN: He's come out early, all right.  
They must know he's got away, and they've  
got a rough idea which way he's going.  
I'll get back. The sooner I'm across  
there, the better.

MERES: Right, I'll get the rifle.

CALLAN returns to  
MINEFIELD, MERES runs  
to VOLKSWAGEN for  
RIFLE, & returns with  
it to WOOD, watching  
CALLAN'S progress.

HELICOPTER appears  
again and CALLAN takes  
cover.

SNAKE approaches him,  
goes over his foot and  
away. CALLAN reacts.

When HELICOPTER has  
disappeared, CALLAN  
makes a run for the  
BUNKER, makes "thumbs  
up" to MERES before  
disappearing inside.

RELIEVED REACTION from  
MERES.

105. 4 (B)

11. INT. HARVEY'S OFFICE. DAY.

CLOSE on PAPERS.

HARVEY puts a PAPER  
DOWN.

TILT to 2-S, SECRETARY  
& HARVEY.

GRAM F/X:  
CLOCK TICKING  
(through scene)

BOOM A-

(On 4, Shot 105)

HARVEY: Well?

SECRETARY: There is some sort of search going on along the frontier.

HARVEY: I see. Is it localised, do they know?

SECRETARY: Yes, sir. Ten miles either side of where Callan and Meres are. (PAUSE) Anything else I can do, sir?

HARVEY RISES & comes forward SLIGHTLY.

HARVEY: What makes the whole thing worse is having met them - poor devils.

HOLD 2-S.

MIX CAPTION SCANNER

"CALLAN" END OF PART TWO  
CAPTION

GRAMS  
THEME

\*

\*

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\*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK:

<u>CAM. 1</u>	- TO POS.F, BUNKER.	(CAM. 6 NOT USED in ACT 3)
<u>CAM. 2</u>	- TO POS.G, BUNKER.	
<u>CAM. 3</u>	- TO POS.B, SAME SET (HARVEY'S OFFICE)	
<u>CAM. 4</u>	- STAY AT POS.B, HARVEY'S OFFICE.	
<u>CAM. 5</u>	- TO POS.C, BUNKER.	
<u>BOOM A</u>	- STAY AT POS.3, HARVEY'S OFFICE.	
<u>BOOM B</u>	- STAY AT POS.2, HUNTER'S OFFICE.	
<u>BOOM C</u>	- TO POS.3, BUNKER.	

VTR/ABC/7627  
Part 3

ACT 3

			<u>GRAMS:</u> <u>THEME</u>
	<u>FADE UP CAPTION SCANNER</u>		
	<u>"CALLAN" PART THREE</u>		*
	<u>CAPTION</u>		*
			*
106.	<u>MIX 2 (G)</u>	<u>12. INT. BUNKER. DAY.</u>	<u>BOOM C-</u>
	<u>PANNING R. to L. round</u>		
	<u>BUNKER to FIND CALLAN.</u>		
	<u>BRING HIM R. to DOOR.</u>	<u>GRAM F/X:</u>	*
		<u>EXT. BUNKER</u>	
		<u>ATMOSPHERE</u>	
		<u>(from T/C</u>	
		<u>wild track,</u>	
		<u>thru scene)</u>	
107.	<u>1 (F)</u>		
	<u>TIGHT on HUNTER'S HAND</u>		
	<u>coming in DOOR.</u>		
108.	<u>2 (G)</u>		
	<u>C.M.S. CALLAN.</u>		
	<u>PAN HIM R. FAST to DOOR.</u>		
	<u>HE PULLS HUNTER L. to</u>		
	<u>C. of BUNKER.</u>		
		<u>HUNTER: Thanks. Glad to see you,</u>	
		<u>Callan. How are you?</u>	
	<u>LET CALLAN GO R.</u>		
109.	<u>1 (F) (As Callan turns</u>	<u>CALLAN: I'm fine, sir, fine, thanks.</u>	
	<u>C.M.S. CALLAN. /from door)</u>		
		<u>What's this</u>	
		<u>all about?</u>	
		<u>HUNTER: I'm not sure. Probably the</u>	
		<u>landlady.</u>	
110.	<u>2 (G)</u>	<u>I told her I was leaving.</u>	
	<u>2-S.</u>	<u>The news spread. Comes of being honest.</u>	
		<u>(CONTD.)</u>	

Preview 1



(On 2, Shot 110)

HUNTER: (CONTD.) The moment you do something the slightest bit out of the ordinary they get curious. In my case they were justified./

111. 1 (a/b)  
          (C.M.S. Callan)

PAN HIM u/s L, FINDING  
HUNTER L. for 2-S.

HUNTER GOES u/s L. too.

LET CALLAN GO R.

CALLAN: I'm sorry, sir. I don't understand. But there isn't time to talk about it now. There's another patrol due in ten minutes. When that's gone we scarper.

HUNTER: Across the minefield?

112. 2 (G) (As Callan arrives  
          2-S, HUNTER/ /at door)  
          CALLAN.

HUNTER DROPS d/s L.  
SLIGHTLY.

CALLAN: Yes, sir, that's right./

HUNTER: Like old times, eh? What's all this 'sir' business?

CALLAN: Sir?

HUNTER: If anything, it should be the other way round./

113. 1 (F)  
          M.C.U. CALLAN.

114. 2 (G)  
          M.C.U. HUNTER.

CALLAN: You're in charge now, sir./

HUNTER: Well, maybe. But not until we get across the other side. Then we'll see./

115. 1 (F)  
          M.S. CALLAN.

HE SITS.

PULL BACK to 2-S with  
HUNTER L.

CALLAN: All right, John.

HUNTER: Was that you blowing yourself up this morning?

CALLAN: Yes. Idiotic, that was. I was so glad I hadn't blown myself to

116. 2 (G) (As Hunter moves L) bits, I nearly did./ (PAUSE)  
          M.S. HUNTER.

(CONTD.)

Preview 1

(On 2, Shot 116)

TAKE HUNTER L. to SIT.

CALLAN: (CONTD.) How long've you  
been here?

HUNTER: I came out twenty-four hours  
early. No alternative. Just had to  
hope they wouldn't find out too soon.  
I tried to get a message to you.

117. 1 (F)  
2-S, HUNTER/CALLAN.

CALLAN: We wouldn't know about that.  
We've been travelling forty-eight hours.

HUNTER: That's cautious.

CALLAN: You know us, sir.

GRAM F/X:  
DISTANT  
JEEP  
APPROACHING

The patrol's  
coming now.

118. 2 (G)  
M.S. HUNTER.

PAN HIM R. to 2-S with  
CALLAN at DOOR.

Let's hope they  
don't stop here. They did this  
morning.

HUNTER: I know. I was ten yards  
away. (PAUSE) I shouldn't think  
they will. There's one of these  
escape scares at least once a month.  
No one takes them all that seriously  
now. Thank God.

TELECINE (5) (16mm)

T/C (5) EXT. MINEFIELD. DAY. S.O.F.

PATROL JEEP comes down  
HILL from b/g L, watched  
by MERES.

FORESTRY TRUCK passes  
it going R, JEEP SOUNDS  
HORN.

F/X: JEEP HORN.

TRUCK & JEEP STOP either  
side of BUNKER.

(On Telecine 5)

GUARDS & FORESTER get  
out of their respective  
VEHICLES & MEET on  
TRACK R. of BUNKER.

THEY STAND TALKING,  
watched by MERES who  
puts down his BINOCULARS  
& PICKS UP his RIFLE  
with TELESCOPIC SIGHT.

HE trains TELESCOPIC  
SIGHT on THEM (OPTICAL).

MERES: Right, you bastards - move!

119.	1	(F)	13.	INT.	BUNKER.	DAY.	BOOM C-3
L.A. - PAN from CALLAN & HUNTER in 2-S to SEE LEGS of TWO GUARDS & FORESTER through SLIT.							GRAM F/X: BUNKER ATMOSPHERE (thru scene a/b)

							<u>TAPE</u>
							<u>GUARDS (ON TAPE &amp; IN GERMAN):</u>
						(1ST):	Tell me, have you seen anybody?
						(2ND):	No, nobody.
						(1ST):	Are you sure?
						(2ND):	Nobody at all.
						(1ST):	Thanks very much.
						(2ND):	Thanks.

TELECINE (6)	(16mm)	T/C (6)	EXT.	MINEFIELD.	DAY.	S.O.F.
From over MERES' R. SHOULDER with TELESCOPIC RIFLE f/g, GROUP OF TWO GUARDS & FORESTER BREAKS UP. THEY RETURN to their VEHICLES.						

Preview 1

(On Telecine 6)

THEY DRIVE OFF R,  
JEEP OVERTAKING TRUCK  
on TRACK.

FORESTER STOPS by  
FIRE-BEATING RACK,  
gets FIRE-BEATER out  
of BACK of TRUCK &  
MOVES to RACK.

MERES uncocks RIFLE  
& CHECKS WOODS BEHIND  
HIM.

120.	1 (F)	14. INT. BUNKER. DAY.	BOOM C-3
	2-S, HUNTER COMING d/s L. to SIT with CALLAN going L. behind him.	GRAM F/X: EXT. BUNKER ATMOSPHERE (thru scene a/b)	GRAM F/X: JEEP GOING AWAY IN DISTANCE.

HUNTER: They keep you on your  
toes, don't they?

CALLAN: I can't see where that  
other feller's got to.

HUNTER: Forester, wasn't he?

CALLAN: Looked like it. You  
heard what they were saying.

HUNTER: They only wanted to know  
if he's seen any strangers, that's  
all. (PAUSE) Should we go?

121. 2 (G)  
M.C.U. CALLAN at  
SACKING.

CALLAN: Just a minute.

TELECINE (7) (16mm)	<u>HUNTER</u> : Where is he?
From INT. BUNKER, FORESTER is SEEN by FIRE-BEATING EQUIPMENT near TRUCK on PATH. (MUTE)	<u>CALLAN</u> : (V/O) Checking the fire-beating stuff.

(Stop tape next)

(On Telecine 7)

(BOOM C-3)

HUNTER: (V/O) Oh, that won't  
take long, will it?

(1 TO POS.B, HUNTER'S  
OFFICE)

CALLAN: (V/O) Hang on. Looks  
like he's going to do running repairs.

-----  
S T O P T A P E (for ELECTRONIC EDIT)  
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TELECINE (8) (16mm)      T/C (8)    EXT.    MINEFIELD.    DAY.    S.O.F.

MERES R f/g with RIFLE,  
looking out at FORESTER  
between TRUCK & RACK  
with FIRE-BEATER in his  
hands.

MERES stretches, looks  
at his WATCH, MOVES  
few PACES L. & looks  
out towards BUNKER.

MERES: Come on, David, old boy -  
it's half past.

122. 4 (B)      15.    INT.    HARVEY'S OFFICE.    DAY.    BOOM A-3

M.S. SECRETARY.

BRING HER L. to 2-S  
& OUT.

GRAM F/X:  
TICKING  
CLOCK  
(thru scene a/b)

123. 3 (B) (On Harvey's look)

CLOSE on CLOCK by  
FIREPLACE.

124. 1 (B)      16.    INT.    HUNTER'S OFFICE.    DAY.    BOOM B-2

CLOSE on DESK with  
LIZ'S ARM.

TILT with it to SEE  
HER in C.M.S. (PROFILE).

GRAM F/X:  
DISTANT  
TRAFFIC  
(thru scene a/b)

Preview 2

(On 1, Shot 124)

125. 2 (G) 17. INT. BUNKER. DAY. BOOM C-3  
 MAX. HEIGHT - 2-S,  
 HUNTER & CALLAN, both  
 SITTING. GRAM F/X:  
EXT. BUNKER  
ATMOSPHERE  
 (thru scene a/b)

HUNTER: It's half-past four,  
 Callan. We'd better move.

(1 TO POS.F, BUNKER)

CALLAN: What? With a forester  
 waiting out there?

TELECINE (9) (16mm) T/C (9) EXT. MINEFIELD. DAY. S.O.F.  
 MERES with BINOCULARS  
 looking out over  
 MINEFIELD from WOODS.

TWO JEEPS come down  
 TOP TRACK b/g L, STOPPING  
 at TRACK JUNCTION.

MERES CHECKS TIMETABLE  
 & WATCH - & REACTS.

126. 1 (F) 18. INT. BUNKER. DAY. BOOM C-3  
 2-S, HUNTER/CALLAN. GRAM F/X:  
EXT. BUNKER  
ATMOSPHERE  
 (thru scene a/b)

CALLAN: I think we'd  
 better wait for the dark,  
 sir.

±  
TWO JEEPS with  
ENGINES RUNNING.

HUNTER: That's another three  
 or four hours, Callan. I'm  
 not sure that's a good idea.

127. 2 (G) (As Callan moves)  
 M.S. CALLAN coming f/g  
 R.

(CONTD.)

ADMIT HUNTER L. b/g  
 for 2-S.

T/C next

(On 2, Shot 127)

HUNTER: (CONTD.) Is he moving off?

CALLAN: Patrol cars - two by the sound.

HUNTER: Two?

CALLAN: They're certainly after something, sir.

HUNTER: Aren't they!

TELECINE (10) (16mm) T/C (10) EXT. MINEFIELD. DAY. S.O.F.

MERES, hiding in WOODS,  
SEES TWO JEEPS with FOUR  
GUARDS at TRACK JUNCTION.

HE PICKS UP his RIFLE,  
JUMPS down BANK, across  
TRACK & THROUGH WIRE  
FENCE, following CALLAN'S  
MARKERS X MINEFIELD.

128. 5 (C) 19. INT. BUNKER. DAY. BOOM C-3  
2-S, CALLAN/HUNTER.

GRAM F/X:  
EXT. BUNKER  
ATMOSPHERE  
(thru scene a/b)

HUNTER: What are they up to?

LET CALLAN GO,  
(u/s L).

CALLAN: I can't see - this blasted  
wall's in the way.

129. 2 (G) HUNTER: What happened to my/...  
2-S, CALLAN/HUNTER.

CALLAN: Your predecessor? He  
got shot. Ten days ago.

Preview 5

(On 2, Shot 129)

HUNTER: Oh, bad luck!

CALLAN: Yes, sir. That's what we all thought.

130. 5 (C)  
C.M.S. HUNTER.

HUNTER: Damn shame.

BRING HIM L. to SIT. I was quite enjoying myself in Leipzig.

CALLAN: Yes?

HUNTER: I've been running a sports shop, among other things. Quite amusing. They're very keen, the Kraut.

131. 2 (G)  
M.C.U. CALLAN, looking R.

CALLAN: Bully for them.

TELECINE (11) (16mm)    T/C (11)    EXT.    MINEFIELD.    DAY.    S.O.F.  
TWO JEEPS at TRACK JUNCTION.

B/G JEEP TURNS, &  
2ND GUARD DISMOUNTS  
& GOES OFF into WOODS  
b/g L. with RIFLE.

GUARDS: ORDERS (IN GERMAN).

JEEP Xs SHOT f/g, L.  
to R, CAM. PANNING  
with its WHEEL.

132. 2 (G)    20.    INT.    BUNKER.    DAY.    DOOM C-3  
2-S, HUNTER sitting,  
CALLAN moving to L.  
b/g -  
GRAM F/X:  
EXT. BUNKER  
ATMOSPHERE  
(through scene)  
GRAM F/X:  
JEEP ENGINE  
RUNNING &  
THEN FADING  
AWAY.

CALLAN: That's one lot gone - and the forester.

- & then back to f/g  
R. again.

Preview 5



(On 2, Shot 132)

HUNTER: Thank God for that.

(PAUSE) You know, I'm really quite scared.

CALLAN: We all get scared sometimes, don't we? But, bliney, I couldn't've stood Leipzig. I mean that's trouble every day. For five years. At least when I go home it really is home.

133. 5 (C)

M.L.S. HUNTER.

HE STRETCHES his LEGS,  
& COMES to d/s L.  
CORNER to SIT.

FINISH with him LOOKING  
SLIGHTLY R.

HUNTER: There comes a time, you know, when you suddenly forget all about what you're really doing. You forget about spying and codes and all that rubbish. You really become a chap who runs a sports shop in Leipzig.

134. 1 (F) (Shooting over 5)

C.M.S. CALLAN.

PAN HIM L. 2 or 3  
STEPS.

(PAUSE) You've never been involved in that end of it, have you?

CALLAN: No, no. Not really.

HUNTER: It's odd when you start making friends.

135. 5 (C)

C.M.S. HUNTER, looking  
R.

SLOWLY PUSH IN to  
M.C.U.

A girl here and there. Very strange. You know, it's just like being at home. You don't want the neighbours to know. All that. Or you get invited into people's homes for dinner. You get involved in their private lives, their thoughts. And you know, quite frankly, I always got a kick out of knowing that I wasn't what they all thought I was - if you see what I mean.

136. 1 (F)

M.S. CALLAN.

Preview 5

(On 1, Shot 136)

CALLAN: Yeah! (PAUSE)

PAN HIM R. to DOOR.

They're not

bloody moving./

137. 5 (C)  
LOOSE on HUNTER.

HE LIES DOWN, head  
away from camera.

HUNTER: Looks as if we shall have  
to wait till dark.

138. 4 (B)  
M.S. HARVEY.

BRING HIM R. of  
SECRETARY for 2-S.

21. INT. HARVEY'S OFFICE. EVENING.

GRAM F/X:  
TICKING CLOCK  
(through scene)

BOOMS  
A-2, B-

HARVEY: Why the hell haven't we  
heard yet? (PAUSE) You've cleared  
a line through, have you?

SECRETARY: I have, sir, yes.

HARVEY: Good. (PAUSE)

SECRETARY: It's only seven o'clock,  
sir. There's still time./

139. 3 (B)  
C.M.S. HARVEY.

HE TURNS, 2 or 3 STEPS  
towards FIREPLACE.

HARVEY: Time! We should've heard  
by five./

140. 4 (B)  
C.M.S. SECRETARY.

SECRETARY: They may have been held  
up, sir./

141. 3 (a/b)  
(C.M.S. Harvey)

HARVEY: (PAUSE) Let's hope that's  
all it is!./

142. 4 (B)  
M.S. SECRETARY.

PAN HER R. & ADMIT  
HARVEY who comes L.  
f/g.

SECRETARY: Yes.. Goodnight, Sir  
Michael.

Preview 5

(On 4, Shot 142)

HARVEY: Goodnight. And give my wife a ring before you go, will you? Tell her I'm going to be late home.

LET SECRETARY GO.

143.	5 (C)	22. INT. BUNKER. EVENING.	BOOM C-3
	2-S, HUNTER lying down/ CALLAN.	GRAM F/X: EXT. BUNKER ATMOSPHERE (thru scene a/b)	GRAM F/X: JEEP GOING UP HILL & OUT.
	HUNTER RISES.		

144.	2 (G) (As Hunter stands)	<u>CALLAN</u> : They're moving now.
	M.L.S. HUNTER.	Sounds as
	BRING HIM R. for 2-S with CALLAN.	if they're going back the way they came. They must have been looking for something. Could have been a coincidence.

(1 TO CAPTION)

HUNTER: These chaps don't prowl up and down here unless they have to, Callan. They're far too important.

CALLAN: They're only like coppers, aren't they?

HUNTER: To be a copper in a police state is to be a bossman. And the world goes the way you want it to.

CALLAN: Yeah, I suppose so.

HUNTER: Believe me. They know I'm around somewhere. They'll be back.

T/C next

(On 2, Shot 144)

CALLAN: Right, then! You fit?

HUNTER: More or less.

CALLAN: Good.

PAN THEM R. (CALLAN  
out first).

TELECINE (12) (16mm)      T/C (12)    EXT.    MINEFIELD.    NIGHT.    S.O.F.

MERES in MINEFIELD f/g,  
JEEP & GUARDS b/g L.

CALLAN comes out of  
BUNKER, followed by  
HUNTER. THEY SEE  
GUARDS & run for cover  
BELOW BUNKER.

GUARDS come twds BUNKER  
searching, MERES watches.

THEY GO behind BUNKER  
& MERES runs for their  
JEEP. HE SWITCHES ON  
LIGHTS & STARTS ENGINE.

GUARDS RUSH HIM & HE  
DRIVES STRAIGHT AT THEM  
& then up HILL b/g L,  
narrowly missing HUNTER  
& CALLAN who X TRACK  
R. to L. & DISAPPEAR  
into WOODS b/g L.

F/X: GUN SHOTS.

MERES JUMPS OFF JEEP  
into WOODS L, GUARDS  
SEARCHING for him.

HE LINKS UP with CALLAN  
& HUNTER. THEY REACT.

CALLAN: It's all right, I know him!

2ND GUARD, searching  
in WOOD, turns TORCH  
on them. CALLAN  
SHOOTS & GUARD COLLAPSES.

F/X: SHOT.

CALLAN throws STONE  
deep into WOOD to  
distract 1ST GUARD,  
who SHOOTS in wrong  
direction.

F/X: SHOT.

(On Telecine 12)

MERES, HUNTER & CALLAN  
X TRACK and ENTER  
MINEFIELD.

2ND PATROL JEEP ARRIVES  
from R, meeting up with  
1ST GUARD.

(GERMAN CHATTER)

THEY SWITCH SEARCHLIGHTS  
ON & SWEEP MINEFIELD,  
also using MACHINE GUN.

F/X: MACHINE GUN FIRE.

As MERES, HUNTER &  
CALLAN CRAWL across  
MINEFIELD, TWO MINES  
EXPLODE, plus TRACER  
BULLETS.

F/X: TWO MINE EXPLOSIONS &  
TRACER BULLETS.

MERES: Are you all right?

CALLAN: Yes, all right - get going!

GUARDS STOP FIRING  
when they realise they  
can't see OUR HEROES,  
who reach WIRE FENCE &  
CRAWL THROUGH.

Exhausted, they uncover  
camouflaged VOLKSWAGEN  
& lean against it.

HUNTER: Well done, you chaps.

MERES: All in a day's work, sir.

CALLAN: By the way, sir, this is  
Toby Meres - John Ramsay.

HUNTER: Hunter.

HUNTER gets into CAR.

CALLAN: I don't know about you, Toby,  
but I've had it. Will you drive -  
Hunter?

Preview 1 & Caption  
Scanner

GRAMS:  
THEME  
(to end)

\*

\*

(On Telecine 12)

GRAMS:  
THREE  
(contd.)

145. 1 (Near F)

"CALLAN" CLOSING CAPTION  
(20" x 16")

SUPERIMPOSE CAPTION SCANNER

- |      |  |   |
|------|--|---|
| (1)  | Callan - EDWARD WOODWARD   | * |
| (2)  | Hunter - DEREK BOND  | * |
| (3)  | Meres - ANTHONY VALENTINE  | * |
| (4)  | Sir Michael Harvey - JOHN WENTWORTH<br>Jenkins - PETER CELLIER                           | * |
| (5)  | Hunter's Secretary - LISA LANGDON<br>Harvey's Secretary - BARBARA GRIMES                 | * |
| (6)  | East German Guards - MARTIN LYDER<br>FRANS VAN NORDE<br>Italian Guard - MARIO ZOPPOLLINI | * |
| (7)  | Series created by JAMES MITCHELL   | * |
| (8)  | Associate Producer, JOHN KERSHAW   | * |
| (9)  | Designed by PETER LE PAGE  | * |
| (10) | Producer, REGINALD COLLIN  | * |
| (11) | Directed by PETER DUGUID (HOLD for 15 seconds)   | * |

FADE SOUND & VISION

(THAMES TV SLIDE TO BE  
ADDED ON TRANSMISSION,  
0'07")

(V/O CREDIT): PETER CELLIER is a  
National Theatre Player.